

Chamber Music

ARRANGED BY

GASTON BORCH

A. ARENSKY

VIOLIN · CELLO & PIANO 65

TWO VIOLINS & PIANO 65

SERENADE OP. 30

TWO VIOLINS · CELLO & PIANO 80

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RICHARD CZERWONKY

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Sérénade.

RICHARD CZERWONKY

arr. by Gaston Borch

Violin *Andantino* *con Sordino* *p calm. e espress.*

Violoncello *con Sordino* *pp*

Piano *Andantino* *p*

Flute

Handwritten musical score for Cello and Piano. The score is written on six systems of staves. The top system includes a Cello part (marked with a circled 1 and 'Cello') and a Piano part (marked with a circled 1 and 'p'). The score features various musical notations, including notes, rests, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). There are also handwritten annotations in blue ink, including 'Cello' and 'p'. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom system ends with a double bar line and a repeat sign.

Ramp

② *Con moto* *mf*

② *Con moto* *mf*

all in time

all in time

appassionato

appassionato 8va higher ad lib.

appassionato

appassionato 8va higher ad lib.

First system of musical notation. The top staff (treble clef) begins with a melodic line marked *cresc.* and *ff*, featuring a triplet of eighth notes. The bottom staff (bass clef) also begins with a melodic line marked *cresc.* and *ff*, also featuring a triplet of eighth notes. The piano accompaniment (grand staff) consists of dense chords in the right hand and single notes in the left hand, marked *f* and *pesante*.

Second system of musical notation. The top staff continues the melodic line. The bottom staff continues the melodic line. The piano accompaniment continues with dense chords in the right hand and single notes in the left hand.

Third system of musical notation. The top staff continues the melodic line. The bottom staff continues the melodic line. The piano accompaniment continues with dense chords in the right hand and single notes in the left hand. The system concludes with the instruction *con gra ad lib. appassionato* and *appassionato*.

First system of a musical score. It consists of four staves: two for a vocal or instrumental melody (treble and bass clefs) and two for piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#). The first staff has a *rit.* marking at the end. The piano part features chords and moving lines in both hands.

Second system of the musical score. It continues the four-staff format. The piano part includes a *l.h.* (left hand) marking. Dynamics include *mf a tempo* and *p a tempo*. The melody continues with various note values and rests.

Third system of the musical score. It concludes the piece. Dynamics include *pp* and *ppp*. The piano part features complex chordal textures and moving lines. The system ends with a double bar line.

#45

TRIOS

CLASSIC TRIO ARRANGEMENTS BY GASTON BORCH *for VIOLIN, CELLO and PIANO*

The following list of arrangements represents an earnest effort to present well-known orchestra and solo compositions in special trio settings, which, in point of tonal effect and individual and collective use of the instruments, will be as artistic and satisfying to discriminating trio players as the works in this form by classic masters. The numbers selected for this purpose are beyond criticism and their presentation fits them admirably for either the concert stage or the more intimate pleasures of trio playing at home.

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TRIOS

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VIOLIN.

3

(2) Con moto

mf

f

passionato

3

cresc.

(3)

f

*con sva ad lib.
passionato*

rit.

mf a tempo

pp

ppp

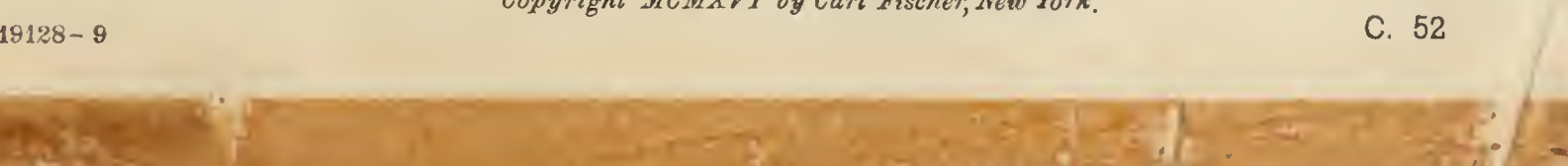
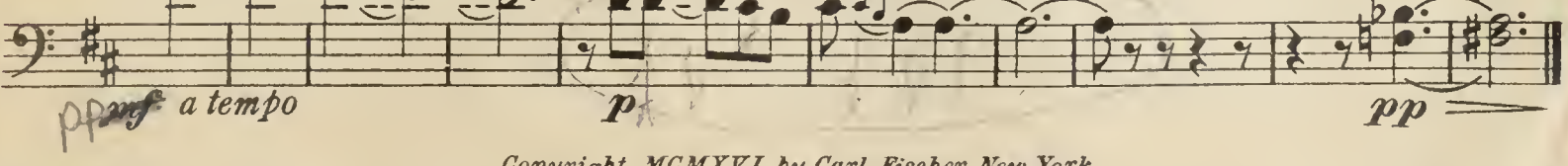
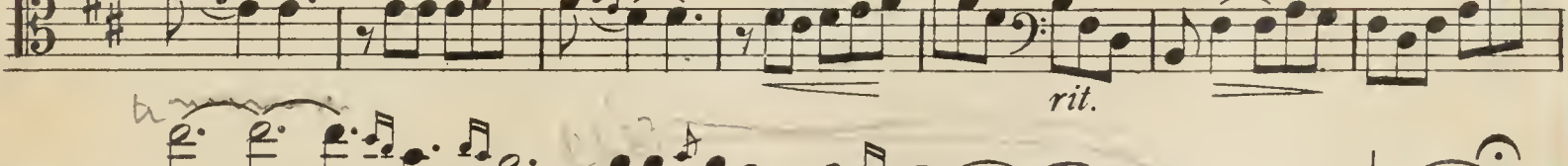
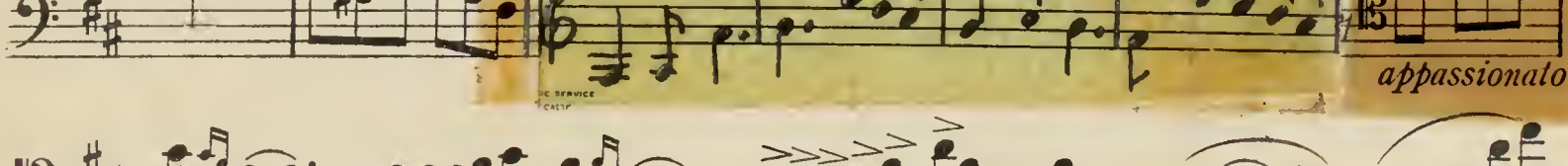
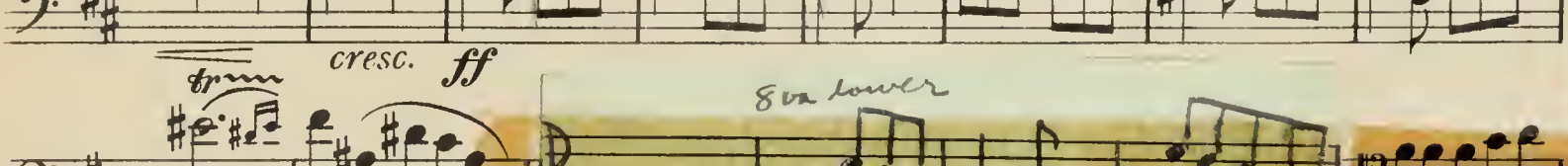
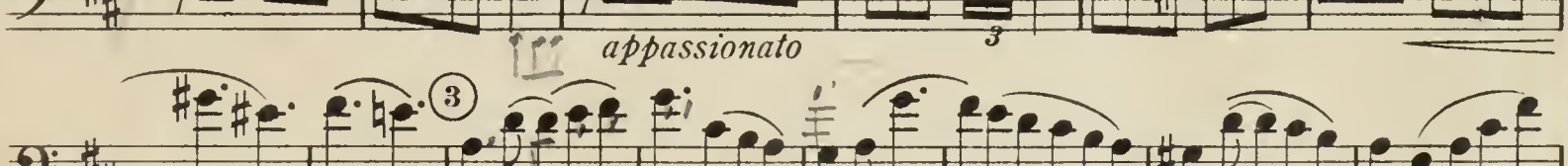
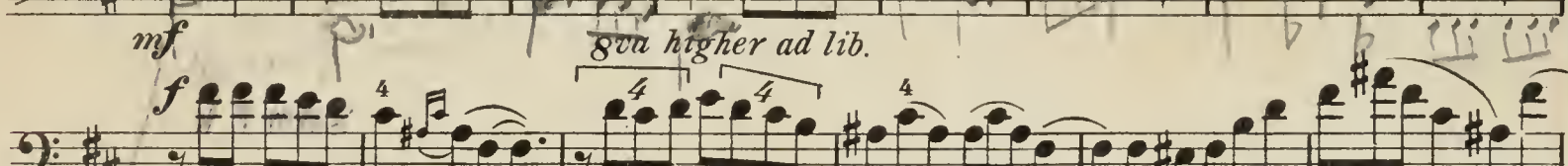
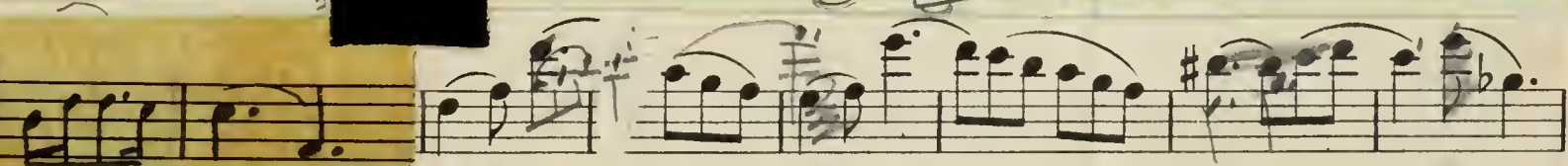
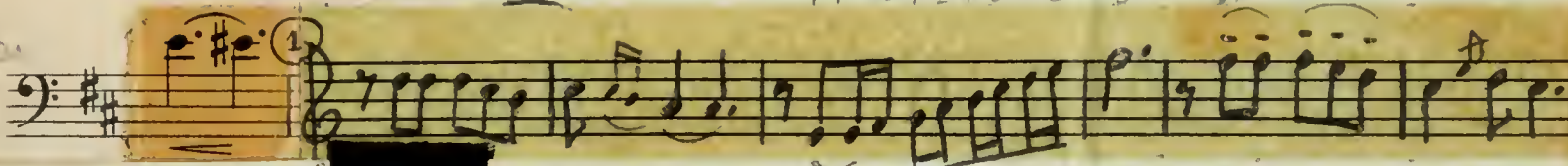
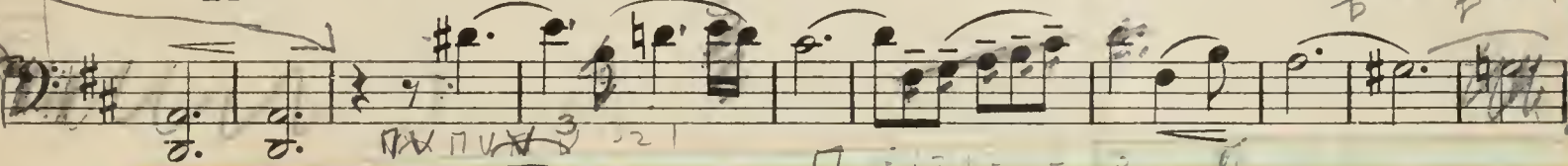
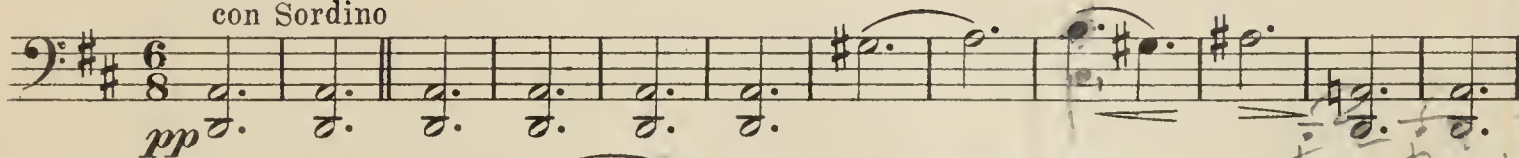
Sérénade

Violoncello

RICHARD CZERWONKY

arr. by Gaston Borch

Andantino
con Sordino



1000

1000

1000